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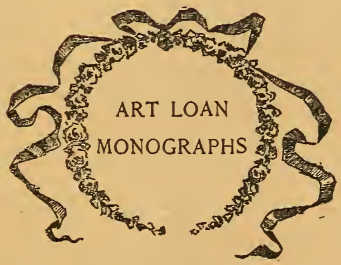
BOOKBINDING

BY

WILLIAM L. ANDREWS

AND

WILLIAM MATTHEWS



STIKEMAN & CO.,

SUCCESSORS TO
ALFRED MATTHEWS,

Art Book-Binders,

124 East 14th Street,

NEW YORK, N. Y.

BINDINGS IN CRUSHED LEVANT,
CALF, MOROCCO,
VELLUM,
ETC.

A

Short Historical Sketch

of

The Art of Bookbinding

by

William L. Andrews

With a Description of
the Prominent Styles

by

William Matthews

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held April, 1895

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LIST OF ILLUSTRATIONS.

CHAPTER I.

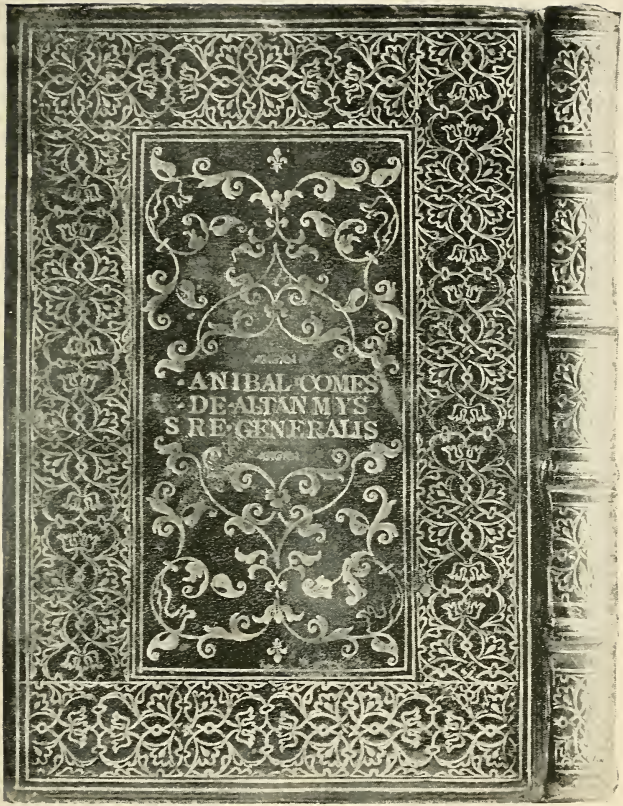
CHARACTERISTICS OF THE PROMINENT STYLES OF BOOK-BINDING.

A STUDY of the character of the ornaments used in the decoration of book-binding will serve materially to distinguish the several prominent styles.

The "Aldine" or early Italian:—The ornaments of the Aldine or early Italian style were Arabic in character, of solid face, without any shading whatever. This style of ornament used by Aldus and other early Italian printers was particularly adapted to the "blind tooling" of the binder, which style of decoration served him until he became familiar with gold tooling. Impressions of these ornaments were repeated by the binder, forming very effective decoration in borders and panels. In other examples of this style the design is composed of an intersected square and diamond, with the Aldine ornaments impressed in the corners and centers.

"*Maioli*" *or later Italian:* — In the later Italian style a great advance in the quality of design is observed. A master seems to have arisen and furnished designs of great merit to the binder. In an example bound for Thos. Maioli, dated 1509, the frame work is composed of scroll shields with intertwining scroll-work flowing through it, and the field of the shields is enriched by a studding of gold dots. The ornaments are Moresque in character rather than Arabic, are no longer solid on the face, but are defined in shape by an outer line, while the rest of the face is lined or azured as in heraldry, with small openings in the center as for the inlay of color. These features mark the "Maioli" or later Italian style.

"*Grolier:*"—Maioli and Grolier were contemporary collectors, and doubtless while the former was in Italy, patronized the same binder or binders. The style of ornament is the same, merely varying as years increased. Throughout Grolier's career, with few exceptions, the same character of Moresque azured line ornament was used. The styles of Maioli and Grolier are not easily distinguishable. The difference observable is most marked in the character of the frame or lay-out of the design, that of Grolier being a geometrical interlacing of squares, semi-circles and diamonds, while that of Maioli is usually of a scroll shield



ITALIAN—XVI. CENTURY.

character. When Grolier returned to France he continued the same style of ornament, and to the present time it is identified by his name.

"*Eve:*"—Under the patronage of De Thou, Nicholas and Clovis Eve, especially the latter, are justly entitled to the credit of originating a new style. The lay-out of the style is geometrical resembling a tessellated pavement, the compartments being filled some with pine and delicate faced circular scrolls, and others with branches of laurel and palm. These ornaments mark the principal feature of the Eve style. Its elaborate character makes it very costly.

Le Gascon:—As if desirous of still making the ornaments finer and more delicate in character than those used by the Eves, a binder, supposed to be named Le Gascon, introduced a dotted face to the ornaments instead of the continuous or solid line. His frame-work at first was similar to the Eves's, and the compartments were filled with these dotted ornaments, but later in his career he used the dotted ornaments alone to form his design. When worked in borders they give the effect of lace, hence are called "dentelle" borders. Wherever these dotted ornaments are used the style is called Le Gascon.

De Rome:—About a century later than Le Gascon's time, the ornaments had changed into a foli-

ated character, more solid of face, yet firmly shaded by the graver, and are designated by binders as De Rome or renaissance tools. The style is best exemplified in borders "Vandyke," or pointed in form to the center. The De Rome border is not capable of much variation, but is rich in effect, and the stronger face of the ornaments renders them very suitable for grained morocco. The English Harleian style is somewhat similar, though the ornaments are more formal and are varied with acorns and cones.

Roger Payne:—This style is purely English and its merit belongs to the binder whose name it bears. His style of decoration was strikingly his own. The ornamental tools he used are, as far as binders are concerned, original in form. They are free and flowing in stem and flower, never stiff and formal like the "Harleian." The honeysuckle is a characteristic form. His designs are simple in construction, but he seldom fails to enrich their effect by studding prominent parts with a field of gold dots.

Janseniste:—This style is known by its absolute plainness, an entire absence of all ornament.

WILLIAM MATTHEWS.

FORWARDING—The processes through which the volume passes from the sewing to the finishing.

FINISHING—The ornamenting of the cover—the finish to the binding.

FINISHER'S TOOLS—Engraved brass stamps for impressing the ornamentation on the cover.

GOUGER—Various sizes of curved lines used by the finisher to form ornamental scrolls.

ROLL—A wheel on which there is an engraved continuous figure used by the finisher to make ornamental borders.

FILLET—A wheel, the edge of which is a single, a double, or a treble line.

PETIT FERS—The small engraved tools used by the finisher in ornamenting.

POINTELLE—The dotted or Gascon tools.

DENTELLE BORDER—A border finished with finely cut and dotted tools to resemble lace.

BLIND TOOLING—Impressions of the finisher's tools without gold.

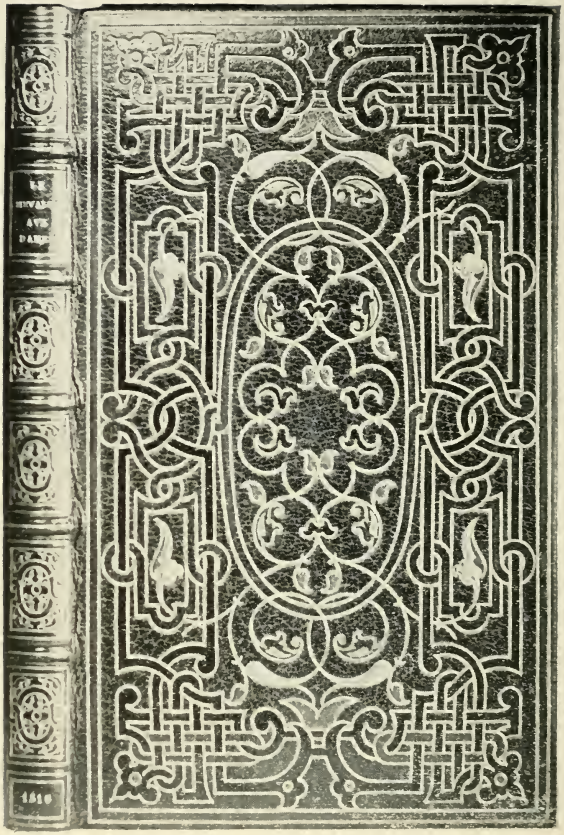
SEMIS—A repetition of tools forming a diaper design.

Gaufre Edges—Impressions of the finisher's tools on the edges of the leaves when gilt.

Squares—The parts of the boards that extend beyond the leaves.

Doublure—An inside leather lining to the cover for additional ornamentation.

William Matthews.



FRENCH—FRANCISQUE CAZIN.
Copy of Grolieresque Binding.

CHAPTER II.

"Books cannot live long without bindings."

OOKBINDING at the dawn of the Art in Europe was no more than a special branch of the craft of the goldsmith or the carver, and at first but a rude and tasteless exercise of these Arts. Manuscripts, often lavishly and gorgeously illuminated, were the only books in those days. They were few and costly, and their owners covered them with plates of gold and silver, incrusted with enamels, ivories and precious stones, or else with purple or crimson velvet elaborately embroidered with gold, silver and colored silken threads and sprinkled with pearls. Not many of these rich bindings have survived to our day. Under the edicts of zealous reformers "the gold and silver ornaments on Popish books were strip't off and paid into the King's Treasury." To the irreparable loss of all bibliophiles in time to come, these incunabula of Bibliopegic Art were cast into the same fiery crucible to which were consigned so many refulgent

pages of missals and priceless "Books of Hours." in order that the precious metal with which their golden letters were overlaid might be extracted. The massive bosses, clasps, hooks and chains upon the ponderous church service books of the 16th century, were of brass or some other metal too base to tempt spoliation, so that bindings of this character are more plentiful.

The earliest date assigned to leather bindings, with which the art proper may be said to begin, is the 10th century. The calf or pigskin was stretched over thin boards, generally of oak, and the covers thus prepared were tooled by means of small dies. These dies embraced a variety of subjects—men, beasts—real and imaginary—and many purely conventional designs. The four evangelists were special favorites, but as the dies were allowed to overlap each other when they did not happen to fit, these saints present at times a promiscuous and undignified appearance. The designs are not so varied in character as at first appears, as following the example of the printers of early illustrated books, the binder repeated the use of the same dies in carrying out his plan of decoration. They were applied to the cover regardless of their appropriateness to the contents of the book it enclosed.

An interlaced chain work or a series of over-

lapping segments of circles (sometimes silvered), fills the center of the square or parallelogram formed by the border of die work; or, as on monastic bindings, it may be occupied by pictures of saints, as of St. Michael and St. George, St. Barbara and the tower, or by a figure symbolizing Faith or Hope, framed in, or accompanied with a scriptural quotation. In later examples, the center panels bear the heads of noted or popular characters, such as the great German reformers Luther and Melancthon. Thus we find on these old stamped bindings, three distinct styles of center panel decoration—the interlaced, the pictorial and the portrait. They were used with and without the border of dies.

Following the use of separate small dies came the invention of the panel stamp, by means of which the entire side of the book could be decorated from one stamp.

Some of these panel bindings are of great beauty, and occasionally bear the name or marks of the binder, a figure of his patron saint with a religious text, and a supplication to the saint for protection.

Artistic tooled leather binding had its rise in Italy. It is not known with certainty when the Italians began the use of gold tooling, but it was probably during the last quarter of the 15th cen-

tury. The practice no doubt came from the Saracens. Venice has been justly styled the cradle and the "foster mother of the art," and its introduction into Italy has been assigned, but on insufficient evidence, to the "scholar printer," Aldus. The great Venetian typographer is also said to have been the first to discontinue the use of the cumbersome wooden boards.

The earliest books that Aldus issued have a gold stamp in the center. Then followed a decoration composed of blind or gold tooled parallel lines with corner ornaments, and lastly, we have the elaborate geometrical patterns with which the name of Grolier is associated.

The place in the history of the Art of book-binding occupied by Jean Grolier is unique. Leon Gruel, a modern French binder, and the author of the most thorough treatise upon the art of book-binding in France, thus extols this great patron of letters and princely Bibliophile: "He has left a collection of bindings so rich that we may claim for him the role of creator in a specialty which until his time had not risen above the rank of an ordinary handicraft, but which he elevated to the height of a genuine and beautiful art."

It is not known positively which of Grolier's bindings were executed for him in France or which in Italy. It is a natural supposition that his earlier

books were bound for him in Italy during his residence there, and the later ones in France, probaby Italian workmen brought with him on his return home by this renowned personage. His library contained a number of volumes not specially bound for him, but upon which he allowed the binding to remain and simply added his name. The books bound directly to his order are in brown calf or morocco, which latter material it is claimed he was the first to use. It is certain that he took great pains to import the finest leather from the Levant. The choicest leather for book-binding purposes is still supplied from this quarter, and the very best that is produced is sure to find its way to Paris and to lodge in the hands of the French bookbinder. The finest Levant morocco, like the most delicious cocoa, is never permitted to leave France except in the form of a manufactured article.

The decoration on Grolier's bindings is in compartments, either in the rigid geometrical style which he first adopted—the Italian with colored ribbons—or the French in black and gold, or else in the third and latest style with a gracefully interlaced design, usually painted, and relieved by a delicate pattern consisting of fine gold lines with trefoil or arabesque finials in color. The Italian Groliers are all painted—black, white and red being the colors usually employed.

The famous motto, "*Io Grolierii et Amicorum*" or "*Mei Grolierii Lugdunens et Amicorum*," is generally found on the bottom of the front board, but is sometimes placed in the center panel, and on the reverse of the cover are the words, "*Portio mea sit in terra viventum*," "*Tanquam ventus est vita mea*," or "*Quisque suos patimur manes.*"

Thomas Maioli, an Italian Bibliophile, was a contemporary of Jean Grolier, and the style of ornamentation on the books of these two famous collectors is similar in character. By some the bindings of Maioli are considered the most artistic.

Francis I. is reputed to have been a great patron of the fine arts and a lover of beautiful bindings. His binders were Pierre and Etienne Roffet (called La Faulcheur), and Philippe le Noir. Some of the designs are supposed to have been taken from Geoffrey Tory known as the "*maître au Pot Cassé*" from his trade mark, a broken vase. The decoration upon the books of Francis I. is in the earlier Grolier style, the arms of France taking the place in the center panel of the motto of the book-loving Treasurer-General of France. The emblem of this monarch, adopted for him in his youth by his tutor, the Comte d'Estampes, was a Salamander wreathed in flames, and his motto was "*Nutrisco et Extinguo.*" The sides of his books are

FRENCH—XVIII. CENTURY. DEROME.

sometimes covered with the letter F, alternated with the *fleur de lys*, and they are generally bound in dark colored leather, which has become black with time.

During the time of Henry II. the art of bookbinding in France is considered by some authorities to have reached its highest perfection. Many of the books bound for him and his mistress, Diane de Poictiers. are characterized by severe simplicity, and with the exception of the emblems—the interlaced crescents and initials of Henry and Diane, and the bow of the goddess arranged to form a center panel which encloses a shield bearing three "*fleur de lys*"—the decoration consists of parallel lines with a crowned H in each corner and at the sides. Other bindings which belonged to this King are, however, completely covered with an elaborate design in painted mosaic, the bow, quiver and crescents forming an integral part of the intricate interlacing of the pattern. Both Catherine de Medicis and Diane de Poictiers were owners of fine libraries. The books of the Queen were kept at Chenonceaux in Tourraine, and those of Diana at her beautiful Chateau d'Anet.

Margaret d'Augouleme, called by the poets the fine pearl of the Valois—sister of Francis I., authoress of the "Heptameron," and the most learned woman of her time, possessed some fine

bindings ornamented with interlaced compartments containing a crowned M separated by marguerites or daisies, and having in the center the crowned monogram of the Duchess d'Alençon, Queen of Navarre. Other renowned collectors of books in this century were Marc Lauwrin, Charles, Comte de Mansfeldt, Anne de Montmorency, Francis II., Charles IX. and Henry III.

Belonging to this period and the century following, are the bindings issued by the printers and stationers which have been styled "commercial bindings." Some of these were hand-tooled; that is, the design was worked out by small single tools and not mechanically impressed from stamps upon which the ornaments were cut entire. Among the most celebrated of these binders were Geoffrey Tory, Philippe Pigouchet, Christopher Plantin, and the famous Elzevirs of Leyden and Amsterdam.

The "Eve" style of binding is first associated with the library of Margaret de Valois, third daughter of Henry II. and Catherine de Medicis and first wife of Henry IV. The books reputed to be from her library are bound in olive, red and citron morocco, and are diapered with marguerites in oval compartments, surrounded by a border of blended palm and laurel branches. In the center of the front cover is a shield with three "*fleur de*

lys." On the back cover there is also found a shield bearing three lilies and the motto, "*Expectata non eludet.*"

Of the "Eve" family of binders, the first Nicholas, whose style of ornament is comparatively simple in character, worked for Henry III., and at one time bound for him 42 copies of the "Livre des Statuts de l'ordre du Saint-Esprit," an order of which he was the founder. Clovis, the brother of Nicholas Eve, bound also for Henry IV. and for Louis XIII. The latest style of decoration of this binder, which consists of small spirals and palm leaves intermingled with laurel and oak branches, is now known as the Fanfare style, a name given to it in the last century by Charles Nodier, who had a volume entitled "Les Fanfares et Courvées abbadesques," bound in this manner.

Jacques Auguste de Thou, who was the most noted patron of the art of book-binding in the 16th century, had among his books volumes bound in the Fanfare style, and also in the style called Le Gascon, after a binder who created one of the most popular forms of book cover decoration that has ever existed, and yet of whose work there is said to be no absolutely authentic example remaining.

In France it is said "plainness came in with the Bourbons," and most of De Thou's bindings were in plain red morocco, or in brown calf, bearing

only his decorative coats of arms and monograms. These varied at different periods of his life, as he was twice married, and the arms of each of his wives (Marie Barbançon and Gasparde de la Chastre) are successively impaled upon his escutcheon and their initials combined with his own. The bindings which bear the monogram of his first wife are the rarest.

In the opinion of the author of Mr. Quaritch's Catalogue of Book-bindings, "the sober taste and sumptuous plainness of De Thou's book coverings formed the model for the 'Ruette,' or as he calls them, 'Royal Bourbon' bindings of the 17th and 18th centuries, which were elegant and solid, but more sober in taste than the Eve or Gascon styles."

Henry III. was a great lover of fine bindings, and is said to have been somewhat of an adept at the art himself. The emblems at first used upon his books are of a most melancholy or else of a religious character. A death's head with the motto "*Spes mea Deus*" is the decoration upon the back of a volume which bears in the center of each side panel a representation of the Crucifixion with the Virgin and St. John at the foot of the Cross, arranged so as to form the Christian emblem, I. H. S. Some of his books have a "semis" of tears. On the cover of another is a monogram formed of the initials of Mary of Cleves, Princess of Conde,

to whom the King, when Duke of Anjou, was greatly attached. The monogram is enclosed with two wreaths, and at the back is a death's head between two tear drops, with the sad inscription, "*Mort m'est vie.*"

Henry IV. was the owner of few books. His turbulent reign with its early tragic end, appears to have afforded him little opportunity to cultivate the fine arts outside of those related to architecture. His binder was George Drobet, a printer and bookseller established at Tours, who signed his bindings, as did other 17th century binders, by placing his name as "Relieur du Roy" on the title page of the books he published and bound. The small engraved tickets or "etiquettes" of the French 17th century binders, found only too rarely, pasted inside the covers, are many of them charming in composition and graceful in execution; fully in keeping with the artistic quality of the binding itself. The present practice of signing the binding in small letters at the bottom of the inside cover or on the foot of the back can be traced only to the early part of this century.

In describing a binding in the Bibliotheque National belonging to Henry the Great, Leon Gruel says that the general effect is rich, but that the composition has no grandeur, and displays a want of invention and originality.

Under the reign of Louis XIII., writes the same author, the love of books and the taste for beautiful bindings began rapidly to increase and to extend beyond the ranks of Royalty, to which theretofore it had largely been confined, although the form of decoration most in favor was the easily designed and monotonous one of a "semis" of crowned letters covering the entire side of the book. The binders of Louis XIII. were Clovis Eve, as before stated, and Marc Ruette. Ruette is said to have been the first binder to make use of marbled papers for inside linings and fly-leaves, These were at first of white paper or vellum. (The books of Grolier are generally found to contain an unusual number of fly-leaves of one or the other of these materials.) Then came into use end papers and fly-leaves of a plain highly burnished gold or silver surface, or richly gilt and painted with flowers, either of which were preferable to the marbled papers which Ruette is claimed to have introduced, because less mechanical and more in harmony with the artistic exterior of the book. Some of these decorative papers bear the imprint of the maker's name.

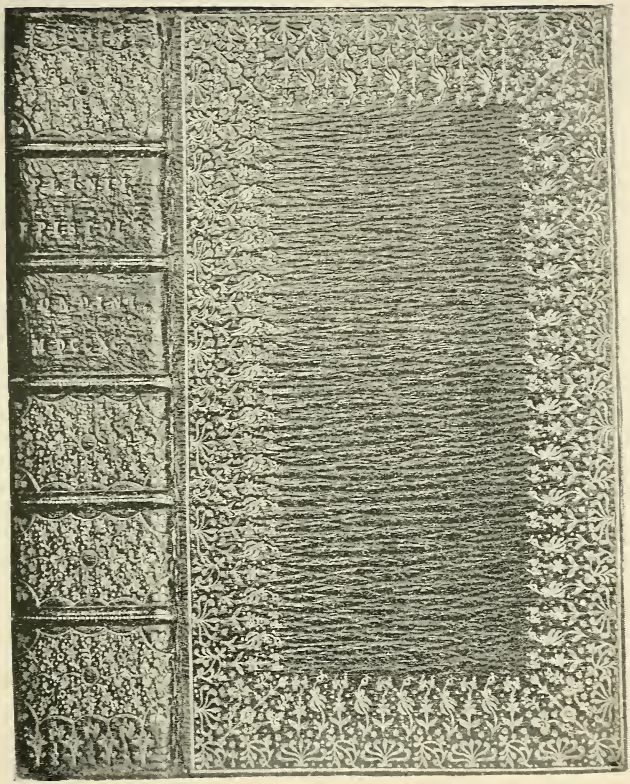
To the latter part of the reign of Louis XIII. belong the dentelle or lace-work borders in imitation of Venetian point lace sometimes found inside the "Jansenist" bindings of this period,

which were absolutely without decoration on the outside. The name, Jansen, which is still used to designate a perfectly plain exterior in a binding, is taken from the strict ecclesiastical sect of Jansenists, founded by Cornelius Jansen, Bishop of Ypres, who died in 1638.

Antoine Ruette succeeded his father about the year 1650 as crown binder, and also bound books for Anne of Austria. He is supposed to have executed the magnificent bindings of the Chancellor Seguier.

The first binders of Louis XIV. were Antoine Ruette and Florimond Badier. It is thought that the last named may have executed many of the "pointille" bindings attributed to Le Gascon. Among the many imitators in all countries of this great artist, the best is considered to have been Magnus of Amsterdam, who bound for the great Flemish printers, the Elzevirs.

Luc Antoine Boyet, noted for his fine doublures, was King's binder for thirty-five years, and bound books also for those celebrated collectors, Colbert and Longpierre, and for Count Hoym, the Grolier of the 18th century. Padeloup, whom Gruel pronounces the greatest master of book binding of his time, and Du Seuil, as well as Boyet, were employed by Count Hoym, and his library sparkled with their rich mosaics and beautiful gildings.



ENGLISH—XVIII. CENTURY. ROGER PAYNE.

Even the plain bindings of Count Hoym, with no ornament on the sides but his arms, but with delicately tooled backs, are highly prized by book collectors. It is said that little work was executed by this trio of fine binders after (in consequence of his misfortunes) they ceased to enjoy the patronage of this great Bibliophile.

Boyet was succeeded as Relieur du Roy in 1733 by Antoine Michel Padeloup, commonly called Le Jeune, to distinguish him from Philip, his elder and less distinguished brother.

Conspicuous among the binders of France in the 18th century, stand the names of Du Seuil, binder to Louis XV., Louis Douceur, who bound books for Madame de Pompadour, and Le Monnier, le jeune, whose mosaic binding on a copy of "Daphnis et Chloe," is described by Leon Gruel as "*le plus charmant joyau de XVIIIe. Siecle que j'aie jamais rencontré*" Tessier was the successor of this admirable binder and was "Relieur-Doreur" of the books of the Duc d'Orleans. Bisiaux was the binder of Madame du Barry, who, although it is said that she could with difficulty read or write, possessed a library as became a woman of fashion in those days.

One of the few "femmes bibliophiles" of the world who really understood the art of book collecting, was the Comtesse de Verrue, who gathered

together in the early part of the 18th century, about 18,000 volumes, bound by all the great artists of her time.

The biographer of Madame Verrue describes her as a woman of brilliant qualities and charming defects, passionately fond of the arts and possessed of the collector's mania, not only for books, but for furniture, porcelains and objects of art of every description. The gayety and lightheartedness of this lady are revealed in the epitaph which she left upon herself, and which has been thus freely translated :

"Here lies in sleep secure,
A dame inclined to mirth ;
Who by way of making sure,
Chose her Paradise on earth."

The most prolific family of binders that ever existed in France were the Deromes. There appears to have been sixteen of the name who followed this profession. Nicholas Denis Derome, called Le Jeune, was the most celebrated, and is the one to whom reference is made when a binding is ascribed to Derome. Linings and fly-leaves of silk were frequently employed by this binder. He probably bound for President Lamoignon, the catalogue of whose books is the rarest of all catalogues; only fifteen copies were printed. Peignot says that Mr. Harris, of the Royal Institution, who possessed a

copy, placed it where Alexander did his beloved Homer, under his pillow, "*quand il veut se reposer à cause des songes agréables.*"

Jacques Antoine Derome, father of Derome Le Jeune, was a contemporary of Padeloup, and imitated his "*dentelles de l'oiseau.*"

Bradel l' Aine was a nephew and the successor of Derome le Jeune, and his bindings somewhat resemble those of his uncle.

Pierre Paul Dubuisson was, says Gruel, the last binder of the 18th century of good taste and execution, and was, says the same writer, one of a numerous body of workmen who had sprung up in Paris in answer to the general demand for fine bindings, as by this time (Louis XV.) there was scarce a person of quality in France who did not possess a library.

Fournier, in his "History de la Reliure en France," asserts that the first half bindings date from Marie Antoinette. This ill-fated Queen formed a library of about 5,000 volumes at the Tuilleries, and another small one, composed principally of tales and romances, at the Petit Trianon. They were bound principally by Blaizot, and for the most part uniformly in red morocco, with the joined arms of France and Austria and a simple fillet upon the sides. The books from the Chateau Trianon have the crowned letters C. T. stamped on the back at the foot.

All the books of Marie Antoinette were confiscated by order of the National Convention, and the larger part still remains in the Bibliotheque Nationale and the Public Library at Versailles, although a few have passed into private hands.

With the Revolution and the Reign of Terror, fine binding in France was brought, like every other fine art, to a sudden termination. The "Reliures Revolutionaires et Patriotiques," of red morocco and stamped with the letters R. F. and the "bonnet phrygien," surmounting a Roman fasces or bundle of pikes, found upon almanacks and copies of the "Constitution Francaise of 1791," although of no artistic value, are highly prized by French book collectors. The binders during this period were prohibited by law from using "*fleurs de lys*" or "*armoirées.*"

Thouvenin, Bozerian and Purgold were the binders who relaid in the early part of this century, the foundations of a school of French book-binding which has restored France to the front rank in the Bibliopegic art, which she had always theretofore held and which she to this day retains Of originality in design, it must be conceded there is now practically none, and the work of the modern French binder consists of adaptations and variations of the designs left him by his predecessors, but in delicacy and mathematical exactness of

tooling, punctilious attention to every detail of the forwarding, triple gilding, and the little niceties of the art, such as gilding the edges over marbling, and braided silk head bands, the modern French binder has no rival.

There has, it is true, of late arisen a school of binders in Paris which has attempted to avoid conventionality of design as laid down by the early classic school, but so far it has met with questionable success. It is not true book decoration.

The greatest of the modern French binders was undeniably Trautz-Bauzonnet, the man who is said to have refused a life pension from Baron Rothschild on condition that he would work for him alone. The mosaics of Trautz, of which there are but twenty-two (seven of them are in New York), are among the most highly prized examples of the art of book-binding that exist, and rival in price the Groliers and the Maiolis, the Eves and the Gascons, of which they are for the most part simply superbly executed copies. Other great French binders lately deceased were Neidrée, Marius Michel, Capé, Lortic the elder, and Cuzin. From the ateliers of the last three issued work which approached if it did not equal the finest produced by Trautz-Bauzonnet.

CHAPTER III.

HE Anglo-Saxon might as well acknowledge with good grace the supremacy of the French book-collector. He preceded him a long way in an appreciation and a love of fine books and good and beautiful bindings. If no other proof were forthcoming, this fact could be demonstrated by the difference in the state of preservation in which books of the same period are found in the two countries. In one they cared for and cherished these things of beauty—in the other they did not. The Frenchman is egotistical beyond words, and believes that everything artistic is French, and everything French is artistic, but then he is not always so very far out of the way in this assertion. That he is the collector "par excellence" we must admit. In whatever he collects he displays more refined taste, more khowledge and more judgment than any other people. Demand creates supply, and the consequence is that the French artisan must be and always is the foremost exponent of æsthe-

tic culture in Europe. With this fact in mind, we shall not be disappointed when we open the chapter upon English Bibliopegy, and find that it is shorter by half and presents less of novelty and interest than the one we have just closed.

It is not, we are told, until the reign of Edward VI., that gold tooling came into general use in England. Most of the leather bindings in the reign of Henry VIII. were still blind tooled, although there exist in the British Museum examples of this monarch's bindings which are gilded. Among the tools used on the books of this King, were the Tudor arms, the rose, fleur de lys, portcullis and griffin.

The printers, Richard Pynson and Julian Notary bound for Henry VII., and continued to bind for Henry VIII. until John Reynes, also a printer and book-seller, became the Royal binder. To Thomas Berthelet, who was made King's printer in 1530, is awarded the credit of being the first to introduce gold tooling into England. The designs on his gold tooled bindings were copied from the Italian, and are declared so to be in his bills, "after the fascion of Venice."

Queens Mary and Elizabeth possessed bindings of English workmanship which were chiefly modelled, the first upon Italian, and the latter upon Franco-Italian designs, the fashion appar-

ently having changed from the Venetian to the Lyonese school.

Among the British private collectors of these days were Sir Thomas Wotton, called the English Grolier (some of the finest examples of English Grolieresque bindings remaining are from his library); Archbishop Cranmer, Lord Burleigh, Dudley, Earl of Leicester (whose books bear his crest of the Bear and Ragged Staff), Archbishop Parker, the Earl of Arundel, Sir Thomas Bodley, and Sir Robert Bruce Cotton. Brown calf and sheep were the coverings used, and with velvet and *limp* vellum formed with few exceptions the materials in which the books of these collectors were bound.

A number of gold tooled English bindings executed for James I. are among the books in the Royal Library in the British Museum. They have heavy corner pieces and the arms of England are stamped in the center of the cover. Those without corner stamps are sometimes diapered with the thistle, rose, *fleurs de lys* and flaming hearts.

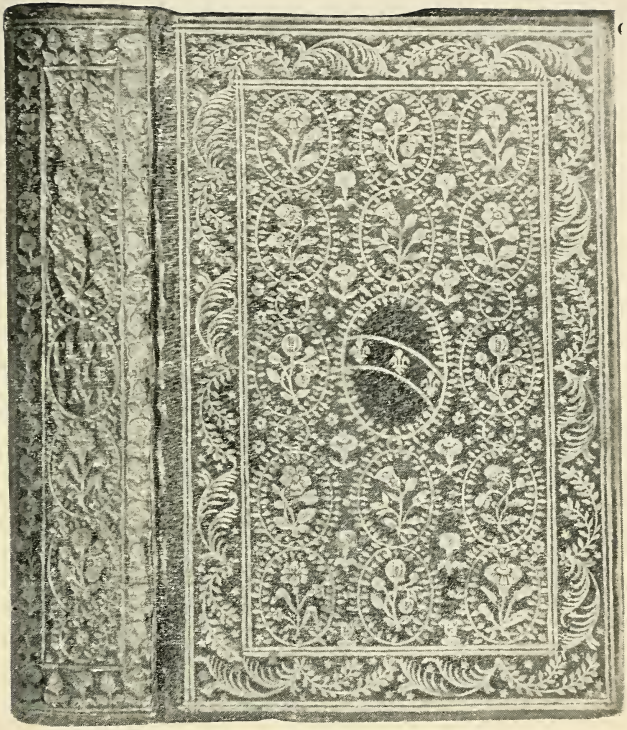
The books of Henry, Prince of Wales, had bold corner stamps of crowned roses, lions or *fleurs de lys*, and in the center are displayed the feathers with "Ich Dien" and H. P. Charles I. possessed some volumes bound and decorated in England in poor imitation of the bindings of Louis XIII.,

thistles, roses and lilies taking the place of the *fleurs de lys* of the French King.

Mr. Herbert P. Horne in his work on the "Binding of Books," describes a style of binding produced at this period, which he claims was peculiarly English. "The whole surface of both boards was covered with a diaper of small lozenges or circles, embellished by figured tools and sometimes alternately azured."

Another distinctly English style of binding was introduced by Samuel Mearne, to whom the office of book-binder to the King was granted in 1660. It is known as the cottage pattern The decoration is composed of a panel, sometimes inlaid, the top and bottom of which represent the gable end of a cottage. The sides of the panel are also broken into various curved forms. A border engraved with a dotted line like that of Le Gascon completes the ornament of the cover of a copy of "The Gentleman's Calling," London, 1660, now in the hands of the writer, which answers in a measure to the foregoing description by Mr. Horne, and is undoubtedly an example of this fanciful and somewhat mixed style of decoration. These bindings, like those of Roger Payne, have been copied by modern London binders with more or less exactness and fidelity.

Mr. Horne gives the names of William Churchill



FRENCH—XVI. CENTURY.
Attributed to Clovis Eve ; belonged to Marguerite de Valois.

and Edward Castle as the royal booksellers, book-binders and stationers from about 1700 to 1755, and of Andreas Linde as book-binder to George, Prince of Wales afterwards George III. He says of the latter's work as shown in the binding upon "Der gantze Psalter," London, 1750, that it "exhibited the coarse execution and crude ornamentation unintentionally grotesque which preceded the studied art of Roger Payne." This well describes the prevailing style of book decoration in England at this period.

An impetus was given to English binding in the early part of the 18th century by the patronage of Robert Harley, first Earl of Oxford, who is said to have paid his binders Eliot and Chapman, £18,000 for the binding of his library. This style, since known as the Harleian, consists of a broad tooled border with center panels, composed of ornaments of a spiky character usually terminated with a pine-burr or acorn, sometimes employed in combination with the "cottage" panel of Samuel Mearne, and the style is then described as "The Harley Cottage Roof." The leather employed, generally red in color, was supplied to his binders by the Earl of Oxford, and they frequently complained of its poor quality.

The emblematically tooled bindings of Thomas Hollis, editor of Algernon Sydney's "Discourses

Concerning Government" and other works, were a curious departure in the line of book decoration. The tools for these bindings were engraved by Thomas Pingo, the medallist. Hollis, it has been presumed, intended to adorn his books with emblems appropriate to the character of the work, placing the Caduceus of Mercury upon the covers of his books on Oratory, the Cap of Liberty on Patriotic books, and the owl on works of Philosophy; but all these stamps and several in addition of an equally irrelevant character appear on Toland's Life of Milton, London, 1761; a book of which Hollis must have possessed a number of copies bound alike, as there is one in the British Museum and another lies before the writer.

Later binders applied these emblematic tools with pleasing effect to books on angling. The various insignia of the "gentle Art" and the little fishing house of Cotton with its legend "Piscatoribus sacrum," supply quaint and graceful ornaments, that appeal irresistibly to the heart of the Waltonian, between whom and the Book Hunter there has always existed a strong affinity; the two pursuits are much alike; they engender the same patient, quiet spirit, and the same delightful air of uncertainty as to the outcome of the day's wanderings and quests overhangs them both. In hid-

den nooks and where the "sun ne'er shines" is apt to lurk the prey of each.

The greatest English binder of the 18th century beyond all question was Roger Payne. He was the founder of a distinct style of decoration, and one that has been as extensively imitated since his day as the styles of the Eves or Le Gascon of France. He might well be called the Le Gascon of England.

The materials used by Roger Payne in his bindings were almost exclusively Russia leather or straight grained red or blue morocco, of a fine, strong quality, now all but unobtainable His characteristic style of decoration is a tracery of vines and leaves interspersed with numerous small dots, stars and circlets of gold, which he called "studded work." He was fond of lavishing decoration upon the perfectly square backs (he rarely rounded them) or wide inside joints of his books, and displayed his good taste by leaving in these cases the sides almost perfectly plain Many of his bindings were accompanied by lengthy and minutely itemized bills of charges. These bills, which are full of quaintness, originality and queerish orthography, have now become highly prized literary curiosities. This Bibliopegic genius passed his life in poverty, and not only executed all his bindings with his own hands, but is believed

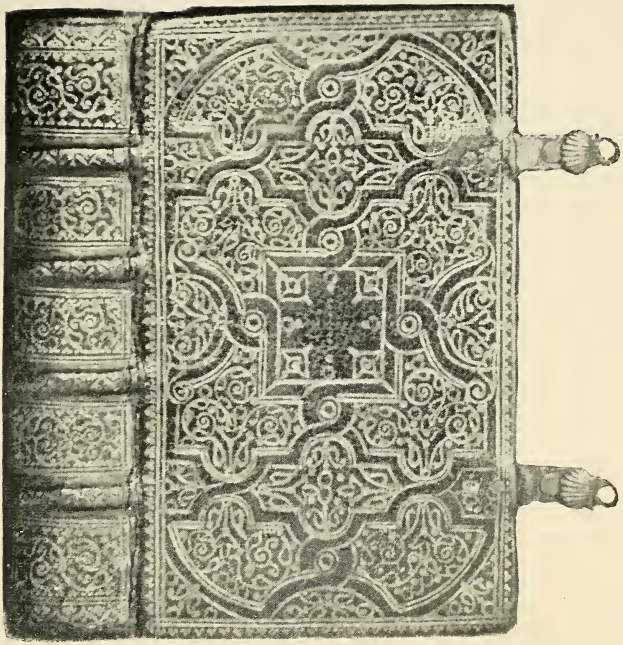
to have been obliged by his impecuniosity to make even the tools which he manipulated so skillfully. Roger Payne was one of the few binders of any period of whom there exists a well engraved and undoubtedly authentic portrait.

John Whitaker was the inventor of a style of binding known as the Etruscan, the designs being taken from decorations on Etruscan vases. Another binder of this period noted for the novelties which he introduced, was Edwards of Halifax who took out a patent for the decoration of vellum for book covers by rendering it transparent, and painting upon the under surface. He is also famous for his decoration of the fore edges of a book with paintings under the gilding, which are only visible when the edges are drawn out obliquely. He was not, however, the inventor of this process, as we read of books the fore edges of which were thus treated as far back as the reign of Queen Anne.

Baumgarten, Walther, Staggemier and Kalthoeber, all Germans, settled in England, followed Roger Payne—at a respectful distance, be it said—although Kalthoeber's plain bindings are occasionally mistaken for those of the master. Charles Hering, Charles Lewis (the binder of many of the Beckford books and those in the library at Althorp) Clarke (famous for his tree calf), and his partner

Francis Bedford, were among the best of the English binders, recently deceased. Their bindings all display good and thorough workmanship, and are neatly and carefully tooled. They are typical, honest, solid English handiwork. Austin Dobson in his "18th Century Vignettes," alludes to the substantial character of the bindings of Roger Payne, a virtue which might be claimed with equal justice for those of many of his successors. "You may let a wagon roll over them and they will not be injured," said Thomas Payne the second. To which, says Mr. Dobson, a matter-of-fact man might reasonably reply (like Dibdin), that he did not require to make a causeway of his library.

A class of small books in enamelled, embroidered and silver bindings remains to be mentioned. They are the bric-a-brac of the book-collector. The duodecimo and "forma minima" silver bindings to which we refer, are of German manufacture and are found uniformly upon books of a devotional character. This work of the silversmith ranges from early in the 16th century down to the present day and the design and workmanship display a steady deterioration as the work becomes more modern. The enamelled bindings affiliate with the snuff boxes of the same period and evidently came from the hands of the same artificers.



FRENCH—XVII. CENTURY.

Attributed to Le Gascon.

The fascinating little embroidered book covers are generally attributed to the nuns of Little Gidding, the inmates of the Protestant nunnery in Huntingdonshire, which in the reign of Charles I, was founded by Nicholas Ferrar, and in which he lived with his mother and nephews and nieces "in the practice of good works and the worship of God." J. H. Shorthouse in his novel "John Inglesant," describes the "beautiful daily life of this little family."

These skillfully and delicately wrought feminine contributions to the Bibliopegic art cover small English Testaments and Psalm books printed in the early part of the 17th century, so that there is no chronological difficulty to overcome when we ascribe them to these devotional nuns. Bindings in morocco were also executed at Little Gidding. In a book advertised by Quaritch, the London book-seller, is the following note in the handwriting of Lord Arundel, "I. H. S. This book was bound by the hands of Mrs. Mary Farrer (of Little Gidding in Huntingdonshire), who has wholely dedicated herself to the service of God in the state of virginitie."

All reference to living book-binders has been purposely omitted in this paper in order to avoid comparisons which might be deemed invidious. A word, however, in relation to the Art of book-

binding as it exists to-day in our own country, may not be out of place, inasmuch as up to the present time English writers on the subject have, as far as my knowledge extends, entirely ignored this branch of the Art and left the chapter on American Book-binding yet to be written.

A very large proportion of the fine and rare books and beautiful bindings thrown upon the European market in the last quarter of a century have found their way to the United States. Indeed, to such an extent has this been the case that it has at last excited the attention of the English bibliographer and he is now sending here for statistics concerning this alarming exodus of books. These literary treasures have from time to time been displayed to the public. The Grolier Club of this city has within the past few years made exhibitions of book-bindings, ancient and modern (contributed solely from private libraries), which for beauty and completeness could not be surpassed, either in London or Paris. A taste for good and artistic binding has thus been developed and is increasing among us. Under these stimulating influences the American book-binder has become the equal of his English cousin in workmanship, while he not infrequently excels him in good taste. The American amateur of books may still need to send his choicest books to France to be bound, but there

is no substantial reason why he should send them to England, unless it be to save a few shillings in the pound on his binder's bill.

Authors of all times have been strangely oblivious of the importance to them of the book-binder's art. They are in reality most concerned in the matter.

Lesne, a poet-binder of the 18th Century, was right beyond question when he claimed that good bindings and the love of them was a "conserving force of the highest importance to literature." "The binding," he says, "is to typography what the latter is to the other arts. The one transmits to posterity the works of savants and artists, the other preserves for it the productions of typography. A binding poorly executed is a veritable larceny from future ages."

In a short resumé, such as the foregoing, it is of course impossible to more than sketch the mere outlines of a history of this art preservative of arts. How large the subject is and how widespread and increasing the interest it has evoked, is shown by the classified list of books and papers relating to book-binding furnished by Miss Prideaux. It contains nearly 500 titles, and the press has added many more to the number in the two years which have elapsed since Miss Prideaux's book was printed.

In the preparation of this article I have consulted and drawn from among others, the following works.

"The Binding of Books." Herbert P. Horne.

"Historical Sketch of Book-binding." Miss S. T. Prideaux.

"Manuel Historique et Bibliographique de l'Amateur de Reliures." L. Gruel.

"Les Femmes Bibliophiles de France." Ernest Quentin Bauchart.

W. L. ANDREWS.

5830

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A short historical sketch of the art of